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ABSTRACT

The purpose of this language arts curriculum guide for grades kindergarten through twelve is to present the approved curriculum that serves as the basic core of all language arts instruction. The guide components--reading, writing, speaking, listening, and thinking--can be treated as individual disciplines, each with its own body of knowledge and its own process skills, or they may be taught as falling into the areas of either encoding or decoding. Goals of the guide are designed to help the students (1) know that language and communication give meaning to one's experiences; (2) speak effectively in interaction with others and adapt one's speech to different purposes, audiences, and situations with accuracy and clarity; (3) write honestly and clearly, using the mechanics and conventions of writing appropriately to assure effective communication; (4) comprehend the printed material needed to succeed in their educational, vocational, and social interests and inquiries; (5) respond to literature in subjective, analytic, and evaluative ways; (6) interpret literature as a reflection of the lives, values, and ideas of various cultures; and (7) acquire, interpret, and evaluate information and ideas through purposeful and critical observations and listening. Rationales and objectives are provided for literature, spelling, language, mechanics, composition, grammar, listening, speaking, and handwriting. (HOD)

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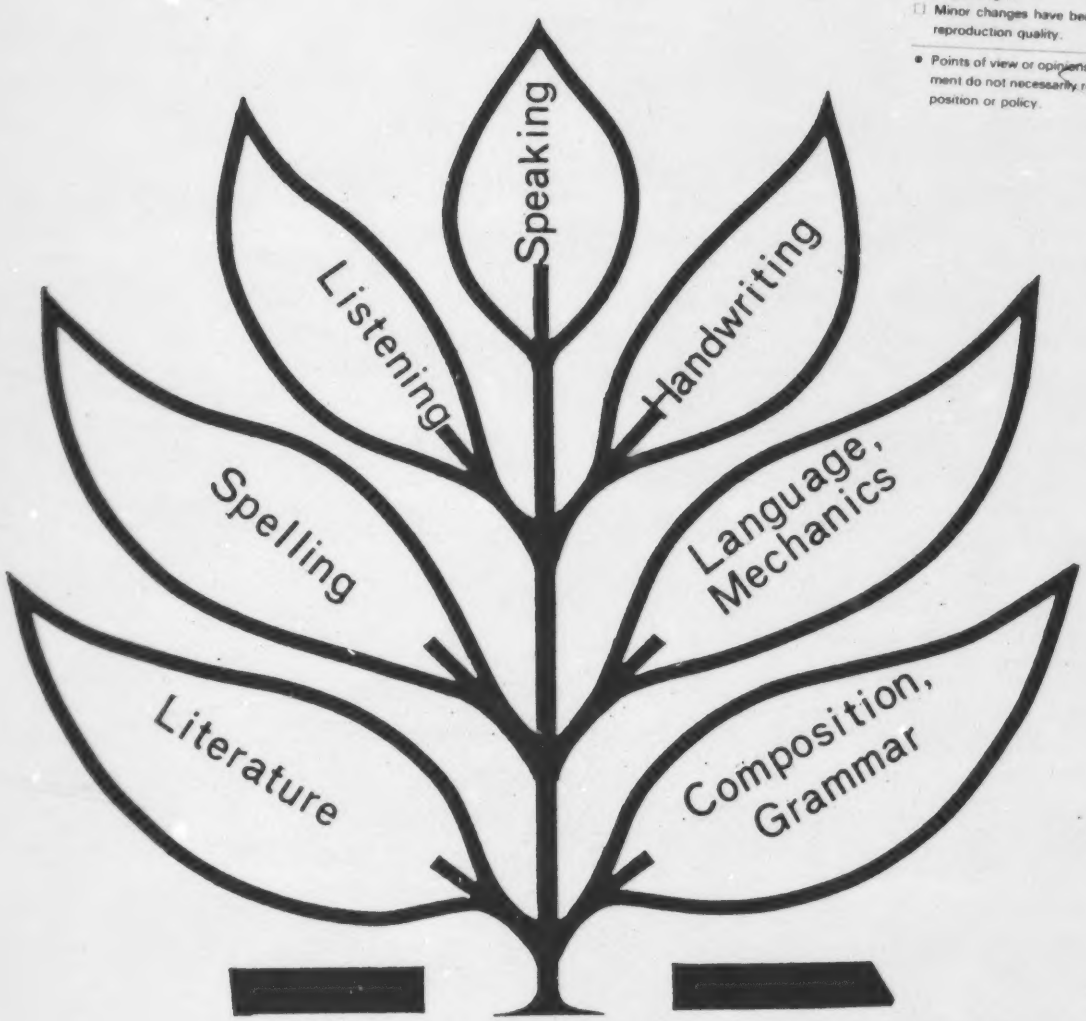

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RAHWAY PUBLIC SCHOOLS
Rahway, New Jersey

LANGUAGE ARTS K-12
CURRICULUM GUIDE

PREFACE

The curriculum contained in this guide is the approved curriculum for language arts for the Rahway Public Schools. However, it is representative of more than that.

This curriculum stands as a document which reflects a process of curriculum development that is rooted in a philosophy of democratic administration. That is a process that requires the participation of many people in the development of curriculum. This includes administrators, supervisors, teachers, parents, and, where possible, students.

It has long been my belief that no one person's ideas are better than the collective reasoning, background, knowledge, and experience of many. Therefore, this curriculum, like the reading curriculum began with a needs assessment which led to the final development of the curriculum by the staff and the parents.

Success in curriculum development depends upon the involvement of many people. I would like especially to acknowledge the contributions of the members of the Language Arts' Council and thank them for their time, their tireless efforts, and their dedication to the improvement of curriculum and instruction. Also, I wish to express my gratitude to all the other teachers in the district who took the time to assist us by their evaluation, their judgment, and their advice.

Adele L. Magnolia,
Supervisor of Curriculum and Instruction

LANGUAGE ARTS

The Goals for the Rahway Public Schools are listed in priority order with "to develp skills in reading, arithmetic, writing, speaking, and listening" as the number one priority. The purpose of this Language Arts Curriculum and Guide to Instruction K-12 is to identify the approved curriculum which is to serve as the basic core of all language arts instruction.

The term *language arts* is one which encompasses all aspects of language: reading, writing, speaking, listening, and thinking. These components can be thought of in many ways. First, they may be treated as individual disciplines,each with its own body of knowledge or content and its own process skills. Also, these ingredients of language arts may be categorized as either falling into the areas of decoding or encoding. For example, reading and listening may be identified as those skills which are purely decoding skills, while writing, spelling, and speaking are skills which clearly involve the act of encoding. Another way of looking at these components is to consider them collectively as the elements which comprise communication.

In the final analysis, communication is the ultimate goal of all language arts instruction. For people to communicate, however, they need to share a common base in language. The more proficient in language one becomes, the more effective a communicator it is possible to be. This is an opinion that is in contrast to those authorities who claim that if one is understood then it does not matter whether or not the language use or form is "correct."

On the contrary, correct usage and form does matter. It is the responsibility of the school to foster and to promote a level of language that is proper and which strives to elevate mankind and not that which denigrates man.

Therefore, it is proper in the context of the semantic study of language throughout the grades to acknowledge that there are many levels of language usage, but the level that is used and taught in school will be more closely related to the standard style rather than to the substandard style. Standard English includes literary, technical, formal, and colloquial language. It is easy to see in the school setting that all four kinds of standard English may be employed, depending upon the situation.

On the other hand, substandard English is English which is not in accordance with the grammar and usage of cultivated people. To the educated person, it is ugly and suggests a level of incompetence of the user.

The task of preserving and promoting language that is culturally acceptable becomes increasingly more challenging for the teacher when faced with a learner who may be assailed by substandard English in the street and from the media. What a disservice those in the media who flagrantly use substandard English do to our youngsters. They only succeed in promoting stereotypes and in setting a false model. For, no matter what is heard on the radio, the television, or in the movies, the use of substandard English is still unacceptable in business, government, and in educated society.

Thinking is included as a component of the language arts because language can neither be expressed nor received without the thinking process being involved. In order for language to be produced one must be processing the thinking operation of the brain; and in order for language to be received, one must also be engaging the thinking process. Otherwise, comprehension would not take place. Therefore, while thinking skills will not be thought of as a discipline within the category of language arts in this guide, they will be thought of as the process by which the art of language is facilitated.

Because of the breadth and depth of the reading discipline, this subject is treated in a separate curriculum and guide to instruction.

PROGRAM GOALS

The district goal which provides direction for language arts is further refined in the following Program Goals K-12 for Language Arts.

LANGUAGE ARTS PROGRAM GOALS K-12

1. *The student knows that language and communication give meaning to one's experiences.*
2. *The student speaks effectively in interaction with others, and is able to adapt one's speech to different purposes, audiences, and situations with accuracy and clarity.*
3. *The student writes honestly, and clearly using the mechanics and conventions of writing appropriately to assure effective communication.*
4. *The student comprehends the printed material needed to succeed in his educational, vocational, and social interests and inquiries.*
5. *The student responds to literature in subjective, analytic, and evaluative ways.*
6. *The student interprets literature as a reflection of the life, values, and ideas of this and other cultures.*
7. *The student acquires, interprets, and evaluates information and ideas through purposeful and critical observation and listening.*

These are the goals of the program of instruction in language arts from kindergarten through grade 12 for every student who is graduated from the Rahway Public Schools. They will be translated later in greater detail into the Curriculum Objectives.

By studying the Program Goals one can see that the outcome of all language arts instruction is to produce a graduate who can function in a democratic society with the skills and art of language which should bring meaning and satisfaction to one's life.

CURRICULUM OBJECTIVES

Some areas of language arts are detailed in the Curriculum Objectives while others are not. The grade level designation identifies the grade in which the objective is first taught. It does not preclude that some earlier experiences with this objective may have taken place. For example,the objective *that the student is able to write and use a tentative outline as a guide for writing* is identified as an objective to be first taught in grade four. The fourth grade teacher will teach the traditional format of Roman numerals and capital letters to organize topics such as in a pre-writing activity. However, it is very likely that the student has had some prior experience in grade three with categorizing information in a simple outline when a teacher may have taught the class to use a simple listing format: 1, 2, 3, etc. before doing a writing activity. For the fourth grader, then, learning how to use the Roman numerals and capital letters in an outline may be new, but the experience of categorizing information with labels or numbers may not be new.

On the other hand, stating the grade level when an objective is to be taught does not limit the teaching of the objective to that grade only. Educators are well aware of the fact that not all children learn at the same rate at the same time, or in the same manner. Couple that knowledge with the extent and complexities of this and other required curricula within the boundaries of a school year and one can deduce that many children will require repeated teaching of a number of different objectives. The teacher, however, will continue to teach all the children with an expectation of mastery at each grade level.

Language arts components which are not found in the list of Curriculum Objectives include spelling and listening. Spelling is described in greater detail later because those "skills" which are commonly thought of as applicable to spelling, like being able to recognize synonyms, word endings,etc.,are already in place in the skills portion of the Reading Curriculum and may be found in the language arts textbooks as well. Therefore, there is no need to repeat them again in a spelling skills' list. The teacher is aware that while some skills may be common to several areas of language arts, it is the teacher who decides by what route the skill may be taught.

For example, if the skills of synonyms, antonyms, and homonyms in the elementary level appear in the reading, language, and spelling texts, the teacher may choose to do any of the following:

1. ---Teach the skills initially in the context of the reading curriculum.

   ---Proceed immediately to those skills in the language arts text and then to the spelling text for final reenforcement.

   or

2. ---Teach the skills initially in the context of either reading, language, or spelling.

   ---Allow some time to elapse and reenforce the skills through another context.

   ---Allow more time to pass and use the final context to check on retention.

   or

3. ---Teach the skills initially in one context.

   ---If there is a high degree of mastery, test for retention after a minimum lapse of three months in a second context.

   ---Use the third context for additional instruction/practice for individuals who have not demonstrated mastery.

   ---If retention is high, omit the third context for the large group.

Any of the above plans may be acceptable. These are merely three different alternatives to illustrate how the teacher is ultimately the one who controls the learning environment depending upon the needs of the students.

LITERATURE

The study of literature in the language arts' curriculum is an outgrowth of the following program goals:

Language Arts - 5. *The student responds to literature in subjective, analytic, and evaluative ways.*

6. *The student interprets literature as a reflection of the life, values, and ideas of this and other cultures.*

Reading - 4. *The student pursues recreational reading.*

The reasons we read literature are for pleasure, for vicarious experiences, and for sharing in our cultural heritage. The sequence the curriculum takes is to first introduce literature orally in the earliest years and gradually to involve children in group or independent reading of literature. By grade four the reading curriculum requires the use of a text as a common source for a variety of literature with emphasis on the fable, legend, fariy tale, and so on. In other words, systematic exposure to children of the world's literature that is held in high critical esteem is provided for in the reading curriculum.

Throughout grades four through six this planned exposure to good literature is supported in the reading curriculum by including the component of personalized reading. In this way students are able to select books of their own choosing for recreational reading.

Beginning in grade seven, the study of literature assumes a prominent place in the English curriculum. The scope of the study broadens to not only include the understanding of literature, but also the kinds of literature, literary conventions, etc. This expansion of the study of literature on the secondary level is, like all the other curriculum objectives, built upon a spiral of knowledge and experiences related to literature.

Regardless of the level at which literature is read there are some common factors related to the successful teaching of literature. Again motivation becomes a crucial element of instruction. In a high school Junior English class a teacher began one lesson with a riddle, followed by having the students explain Shakespeare's "What's in ... a rose" etc. and assorted Bartlett's quotations. This led to a discussion of what is a name, now do people get named etc. She

then revealed to them the meaning of each student's name. All of this led to the question of the characters in Hardy's Return of the Native and whether or not their names paralleled their actions. Forty minutes of a fifty minute lesson was planned purely for motivation. This lesson was used the day after the books were first distributed to the class. Needless to say, the students were totally caught up in the unusual questions posed that period and intrigued with learning the meanings of their own and each other's names. The motivation generated in this lesson carried over for a long time.

The above example is given not to suggest that teachers should always plan forty minutes of motivating activities, but rather to illustrate that motivation, in whatever form it takes, is something which must be thought through and deliberately planned for by the teacher.

In addition, pre-reading and post-reading discussion and/or activities are extremely important in contributing to success with literature. Students need to be prepared for the literature and to have the opportunity to react to it in some way. Also, vocabulary development and helping students learn how to apply comprehension skills will go a long way to students' acquiring an appreciation of literature.

This guide cannot attempt to enumerate the varied approaches and methods to teach literature for the techniques will vary according to the teacher's objectives, the students' needs, the grade level, and the literature to be studied. The common factors cited previously are merely the preliminary sketches of the blueprint for the successful teaching of literature.

It may be sufficient to point out, that, effective instruction relies upon thoughtful planning and skillful implementation of the lesson.

COMPOSITION, GRAMMAR, LANGUAGE, MECHANICS

The components of composition, grammar, and language within the Language Arts curriculum are being treated together here because understanding the correlationship of the three will help facilitate the planning.

When analyzing language arts, one can recognize that this subject can be divided into two broad elements representing content (knowledge) and skills. However, this kind of categorization should only be thought of as an aid to planning. When dealing separately in the classroom with language arts content and language arts skills, one is apt to find that while some students can name and identify the parts of a sentence, they have difficulty writing an original sentence themselves.

On the other hand, if students were only to practice the craft of writing without the knowledge of the mechanics of writing, we may be able to produce students who were able to use the elements of composition effectively, but whose writing would be peppered with errors in mechanics. These errors would negatively affect the writing as a whole.

Language arts instruction must be understood as the coming together of several factors. Whether the teacher wants to move from the written composition to the grammar and mechanics or from the grammar and mechanics to the composition, is the teacher's choice. Here again, is the teacher in charge of the learning environment. Nevertheless, the key is in the student being involved in language arts activity. THE STUDENT LEARNS BY DOING.

Learning about capitalization or punctuation is of little value unless the student has the opportunity to use capitals and punctuation marks. Therefore, letter writing, outlining, paragraph writing, and the like, take on significant importance by providing the student the opportunity to use that which he has learned.

Student writing also serves as an assessment tool as well because it is through the writing that the teacher can assess additional needs and can also determine the level of mastery.

Writing experiences are built upon a developmental approach by teaching students to analyze and describe grammatical structures and sentence parts. This knowledge is then applied to the writing of paragraphs. The same kind of analysis occurs when teaching paragraph writing. It is something like being taught how to draw a blueprint before building the house.

In both cases the inductive approach of starting from the whole and then inductively arriving at the parts is also an advantageous approach because the students are involved in the discovery of certain generalizations related to understanding written and oral language. Children are more likely to remember that which they have had to reason out than that which they have simply been told. Perhaps it is a combination or variety of teaching approaches which may ultimately prove to be the most effective for the greatest number of children.

If the student can master the art of writing one paragraph, then these basic skills of paragraph writing can be applied to writing longer compositions.

In addition to the sequence of beginning with sentences, to paragraphs, and finally to reports, there are many writing forms which should be used, depending upon the grade level, for example, recipes, directions, news articles, letters, editorials, book reports, diaries, research reports, essays, stories, etc.

There are two critical parts of the instructional process which should not be overlooked in teaching writing. First, pre-writing activities are essential. These pre-writing activities, for example, may include student talk or discussion about their experiences before the class begins to write a paragraph on "My Happiest Memory". Most writers have a difficult time getting started on the writing task and the discussion period in a class often generates enough ideas, directions, and motivation for even the most reluctant writer.

The pre-writing time should also include establishing the purpose for the writing. This is the forerunner to the student's understanding of the "audience" and the writer's "voice". When teaching letter-writing, for example, the writing will be affected if the student understands that his/her letter is being written to a real live student in another school, to the principal, to a

parent, or to a recipient who will, in turn, send the student something.

Other than the actual composing itself, the other critical part of the instructional process is teaching the student to proofread and edit his/her own work. Most writers write an original draft which is then rewritten many times before the finished piece is ready. Students must learn too that the first composition is seldom perfect and that it takes revision to produce a polished composition. The act of revising is also a "doing" activity and therefore another learning experience. It is probably more beneficial for a student to write one paragraph that is proofread, edited, revised, and re-written then to write three paragraphs that are displayed on the bulletin board with all the mechanical and structural errors and the shallow writing for all to see.

It is easy to see that the young student will spend a great deal of time in oral language activities and that as he/she learns handwriting, the composing process is necessary for the student to apply these newly learned handwriting skills. In this early stage it is more important for the student to learn from experience the concept of "nounness" or of "sentence subjectness" or of any other grammatical concept. The student will increase his/her own concept of the language in a direct relationship to the degree of involvement in using the language.

It is not until grade three that we begin the formal teaching of the "naming" of grammatical parts. This content is introduced at this level because the writing demands on the student will now increase in number and in variety. Therefore, by the student learning the grammatical terminology the teacher may begin to converse much more directly with the student about his/her writing. For example, in the elementary school the teacher may ask the student to begin the first word of the sentence with an "ing" word while in the high school the student may be told to start the sentence with a participle.

If one considers the study of punctuation, it is difficult to justify the teaching of this subject unless the student has the need to use punctuation marks. Simply knowing that a comma is used following an introductory adverb clause is interesting, but so what? However, if the student has to

compose sentences beginning with the introductory adverb clause, then the need exists to use the comma. Extend this further, and one can readily see how the student can be taught to use this sentence structure with the appropriate punctuation in paragraph writing.

When one thinks about all of these components of language: composition, grammar, langauge, and mechanics, the correlationship of the components becomes evident and should affect how and when they are taught.

SPELLING

OUR QUERR LINGO

When the English Tongue we speak
Why is "break" not rimed with "freak"?
Will you tell me why it's true
We say, "sew", but likewise "few"?
And the maker of a verse
Cannot rime his "horse" with "worse"?
"Beard" sounds not the same as "heard";
"Cord" is different from "word";
"Cow" is cow but "low" is low;
"Shoe" is never rimed with "foe".
Think of "hose" and "does" and "lose";
And think of "goose" and yet of "choose".
Think of "comb" and "tomb" and "bomb,"
"Doll" and "roll" and "home" and "some".
And since "pay" is rimed with "say"
Why not "paid" with "said", I pray?
Think of "blood" and "food" and "good";
"Mould" is not pronounced like "could".
Wherefore "done", but "gone" and "lone" -
Is there any reason known?
To sum up all, it seems to me
Sounds and letters don't agree.

- Anonymous

A "Querr Lingo" it is indeed. Just ask any youngster (or adult) who has agonized over not being able to recall the spelling of words that are familiar, but nonetheless, allusive to the writer.

Spelling is one of the most difficult of the language arts' disciplines to teach, probably because there is so much controversy about it. How simple it would be if one could turn to that "Master Teacher's Manual" and find the "right" way to teach spelling. Alas, not only is there no "Master Teacher's Manual" to turn to for help, but there is no conclusive body of research which answers all the questions about teaching spelling.

As the poem above illustrates, coping with the irregularity of the sound-symbol correspondence presents one of the most perplexing problems to be overcome by students. Understanding the evolution of our language is very interesting on an intellectual level, but it may not help all children

to remember how to spell a word. Yet, it is because of the nature of our language that student writers are faced with mastering the unusual spelling of words which often pose problems.

THE SPELLING PROCESS

There are some observations that have been made about the spelling process which may assist the teacher in planning for spelling instruction. First, children come to school with varying degrees of language knowledge or language development. It is the degree of language development which allows them to be able to distinguish when words "sound right" or to be able to predicate appropriate word order. Also, this sense of language helps them to spell words which are related to other words.

Second, the rules of spelling, or spelling generalizations, help children to write the correct spellings of words. Who has not stopped to recite "i before e, except after c ... etc?" Rules like that may be learned deductively or inductively; nevertheless, they become internalized by the learner,and are applied frequently without consciously thinking about them.

Finally, there is the spelling process which relies solely upon visual memory and visual recall. Words like *people* and *laugh* which have highly irregular spellings need to be recalled from the visual memory.

In addition to understanding some things about the spelling process, it is important to remember that not all children will learn how to spell a word the same way. An interesting experiment to try is to write a nonsense word on the board and tell the class they have a minute or two to memorize the spelling of that word in any way they can. After the study time has elapsed, cover the word and ask them to write it on a piece of paper. When they finish, reveal the word again and let them check what they have written.

Now begin asking each one to explain how he/she was able to remember the spelling. You will probably find a high degree of correct spelling and more than five different techniques used to master that nonsense word.

The difficulty some students face is that they have no technique for mastery and that their own language development is so lagging that it prevents them from being able to devise techniques or strategies of their own.

Here is a specific need the teacher can address. The teacher can teach the students how to look at a word and how to devise the strategy for learning it.

For example, children can be taught how to pronounce words correctly and then to look at whether or not the spelling patterns in the word match the sound pattern of the pronunciation. In order for a child to reach this point, the teacher cannot accept his mispronunciation. This does not mean that one has to embarrass a child because he constantly mispronounces, but a pattern of behavior can be established in the classroom for all children that when the teacher repeats a mispronounced word, the child automatically repeats it using the correct pronounciation. Obviously, this kind of technique must be used with discretion when one is faced with a child whose language development is so limited that corrections would be made constantly. In those instances the teacher must judge the amount and degree of correction an individual child can handle without doing damage to the child's desire to learn.

Generally,it is not the regularly spelled words which present problems for children, but the irregularly spelled words which do. Knowing that there is greater retention of that which is learned when the child is able to relate the new learning to some prior knowledge, the teacher should make use of that principle. Children can be shown by example how to find letters or letter combinations in an irregular word and associate it with something they already know. After the teacher has demonstrated some strategies for association, students should be called upon to share their methods. Gradually, then, those students who had difficulty with this skill will begin to acquire the technique.

Now, the student has learned how to pronounce words correctly, to match sound to symbol, and to devise strategies when the sounds do not match the symbol. At this point, the student needs enough experience in meaningful practice in order to secure the new spelling word in the long term memory.

The word practice is one which should not automatically connote the repeated writing of a word ten times. Most teachers have observed some students write the incorrect spelling ten times, also. Practice should mean the opportunity to process the spellings of words in ways which will aid in retaining

them in the long term memory. The repeated writing of a word may be useful for some students, but they must be taught a technique which requires their matching the written word each time with a correct model.

Practice exercises in textbooks must be evaluated by the teacher in order to determine their value. Teachers should not feel compelled that when using a text they must assign all activities. On the other hand, children must engage in enough practice to help them memorize the words. Some research shows that the child correcting his/her own spelling test under the direction of the teacher is the single most important factor in learning to spell. Therefore, one should consider the value of children doing the practice exercises independently and then correcting them with the guidance of the teacher. Depending upon the grade level, children can do practice work in class and gradually learn how to do exercises for homework which are then corrected by the students during an oral review led by the teacher the next day.

One must also understand that some practice work requires that the teacher continually reenforce what strategies the child can use to write the correct spellings until the child is able to apply the strategies without the prompting of the teacher. For example, a spelling list is made up of words containing the sound/ou/ which can be spelled *ou* or *ow*, and one exercise asks the students to rewrite correctly some scrambled words. The teacher must remind the students to look for words which end in the sound of /ou/ as spelled with ow, to try looking for words with the ow combination before the letter n when it is the final sound, and if the letters include an n and a t or d, to try the letters ou before nt or nd as a final sound. These are principles about the spelling of the sound /ou/ which the student must be reminded of or made to recall by the teacher in order for him/her to attack the unscrambling of a scrambled word. Without the teacher's direction and guidance many children are perplexed by exercises such as unscrambling words simply because they do not know where to begin.

MOTIVATION

As in all areas of instruction, motivation plays a significant part in a successful spelling program. The teacher must be constantly alert to those methods, approaches, and activities which will stimulate the learner

and, thereby, improve the learning. In selecting activities the teacher must be sensitive to children's feelings and anticipate the child's reaction. For example, it is common practice in classrooms across the country to find a chart on the wall with names of the students one after the other, and across the chart a gold star for each 100 grade in a spelling test. The charts show the predicable pattern that some students get gold stars all the time, while there are always those who either never or seldom achieve a gold star.

If we accept the idea that not all children learn at the same rate, is it not proper, then, to assume that some of the children who have not received gold stars were not able to pass the weekly test because not enough time had gone by and/or because they did not have enough repetitions to recall the spellings? If that is a proper assumption, then how will they perceive themselves when their names are starless, right on the wall, for the whole world to see, all year long?

Does the chart motivate? Yes, it does motivate many who enjoy the competition, but at what price?

On the other hand, if the student records his/her own spelling test grades on the inside cover of his file folder, his spelling progress can be discussed privately with the teacher in a conference time. The many-starred achiever will still be motivated and take pride in the fact that the teacher has personnally communicated pleasure in his/her accomplishments, while the star-less waif will also be motivated because his teacher communicates caring and encouragement. The powers of the positive approach are not to be underestimated.

Consider the oft used technique of the spelling bee. When student captains are allowed to select their own teams, when do the star-less spellers get selected? Exactly. Their names are always the last called. Who among us would willingly change places with those youngsters, to be called on last as a team member, over and over again?

This does not mean that the spelling bee cannot be a useful, fun-filled activity. It simply means that the teacher must be sensitive in the administration of the activity. For example, the poor spellers can be selected as

team leaders, along with others: teams can be selected on the basis of non-threating criteria, eg. students wearing red are on one team, and those wearing blue are on another. Also, the teacher may purposely give the easier words to the less able spellers and the challenging words to the better spellers. Teachers themselves will devise ingenious methods to alter the spelling bee and still retain the fun of competition.

Teachers are marvelous creators of motivating activities, and by regularly reading the professional journals one soon discovers that there are a variety of student and class activities which not only motivate, but also encourage a child's desire to participate because the activity enhances a child's feeling of self-worth.

ORGANIZATION OF THE CURRICULUM

Prior to the textbook being used as the source of weekly spelling word lists, the teacher should be identifying the spelling words from (1) a grade level spelling list (2) words which come out of the reading lessons during the week, and (3) words the children misspell in their own writing activities.

This organization of the curriculum is very similar to that in the grades where spelling texts are required. In those grades, the teacher uses the following: (1) weekly chapter words from the spelling text as the base list, (2) words from the various content areas, and (3) words the students misspell in their own writing. Spelling textbooks are provided in grades 4, 5, and 6.

There is still a great deal of versatility provided for in this kind of organization. For example, the teacher may work through the chapters in the spelling text in chronological order or may select specific chapters to coincide with objectives in other curricular areas for the week. Also, in one week there may be many spelling words added from the content area and in another week, only a few. Finally, if students are given many opportunities to write, personalized spelling words may be added to the list. This can be done by adding several words most commonly misspelled in the class or by having each student select several words from his/her own writing.

ORGANIZING FOR INSTRUCTION

Teachers are free to plan for spelling instruction with any organizational pattern they feel best meets the needs of a particular class. Therefore,

while some may plan for fifteen minutes daily spelling instruction others may choose a three day plan for a total of sixty minutes per week. Again, the teacher is in the best position to judge which pattern of organization is best for the class. What may appear common to the plans of organization which may be selected will probably be the practice of giving a pre-test at the beginning of the instructional cycle. This frequently helps the student discover which words will require the greater amount of attention for study during the week.

While many teachers pre-test on Monday and give the final test on Friday, there are others who pre-test on Tuesday and give the final test on Monday. This is done in order to test the retention of the words over the period of a weekend. In addition, many teachers plan reading, language, and other content tests for Fridays, and testing spelling on Tuesday eases the "test burden" on the student.

APPLYING THE LEARNING

The reason a child's speech improves steadily is because it is used so frequently. By speaking with others whose speech patterns are well developed the child has a model to follow, and after entering school, the teacher's instruction and corrective feedback improves the child's speech still further. This works in spelling, too.

How many times have you looked at the results of a recently given test and groaned "... but I know I taught that, and they knew it. What happened?" The answer to that question is that nothing different happened that has not happened before in classrooms all over the country. This is the universal problem of retention, how does one retain what was learned initially? The solution to that problem is easy to discover, but frequently difficult to apply.

The solution is based upon the idea that a child will remember something when he has a need to use it. Therefore, the real test of spelling mastery is whether the child spells correctly when writing. If one thinks about that for a while, one realizes the impact that statement can have on planning for instruction. If mastery of spelling is revealed in original writing, then the amount of original writing a child does can affect the kinds of errors diagnosed for individual students, as well as the whole class; and the degree of retention.

Therefore, spelling instruction, practice, and testing will have little impact if the child does not have the opportunity to write.

SPELLING IN THE SECONDARY SCHOOL

In grades seven through twelve where the student is taught by many different teachers, attending to spelling becomes a requirement for all staff members. The English curriculum will contain spelling lists based upon the most frequently misspelled words which English teachers will include in their curriculum requirements. Teachers in other content areas should determine within their own curriculum what their responsibilities are regarding spelling. Certainly, as a minimum, all teachers should require that students master the spelling of words that are peculiar to the various content areas.

SPEAKING

Speech, as the external expression of internal thought, is one of the most important of the language arts' skills. It is the only skill a person acquires which is immediately discernible to another person.

Speaking, if we think of it as encompassing all of language development, may well be the most important of all the language arts' skills. On one end of the scale, success in the other areas of reading, writing, and listening are dependent upon a child's language development in the early years. While on the other end, effective speaking can be one of the most salable skills a person can possess.

In order to motivate and encourage a child's language development the teacher can do many things. First, children must be made to feel that what they say has value, so they must be listened to. Secondly, there must be many opportunities for speaking in the classroom. Finally, the teacher must provide direction, guidance, and instruction for those things the child can do to improve the proficiency of language development. For example, young children frequently answer questions in single words or phrases. Once the child has voiced an answer like that, the teacher can model a complete sentence. Telling the child to answer in a complete sentence may be meaningless for some children who do not have a conception of a sentence. Generating conversation and using open ended questions are also good methods of improving language development.

As the child progresses through the grades the technique of the discussion becomes one of the most effective and most used teaching strategies. Therefore, it is a method which deserves some attention.

There are four major kinds of discussion. The first is the recitation. This is very much like a "test-taking"situation. The teacher asks a question and the student gives the answer. It is an efficient way to find out quickly what the students know or do not know. It is also useful prior to a test as a quick oral review because a considerable amount of information can be taken care of in a relatively short time.

The second type of discussion is the inductive questioning strategy. By using questions the teacher can lead the students through an inductive

reasoning process to some concept. This technique does not "test" what the student already knows, but rather leads the students to make inferences and to draw conclusions.

The third discussion type makes use of open-ended questions. The open-ended question is usually somewhat general in nature and does not appear to have a right or wrong answer. Instead, it causes the students to voice their own opinions. However, to be effective, the student must support or justify his opinion by giving some evidence. This kind of discussion encourages thinking and helps to teach students to value the ideas of others, as well as themselves. The teacher usually does not respond to what each student says, but rather, encourages others to react and to respond.

Finally, there is the problem solving discussion. In this discussion, the teacher identifies the problem and allows the class to share and to pool their ideas until the group reaches some kind of consensus which they feel best solves the problem. The teacher may or may not serve as the discussion leader. Students can be taught how to participate in this kind of discussion without a teacher leading the group.

From the brief explanations above one can readily see that the class discussion can be a very useful technique. The teacher has a great deal of flexibility in being able to arrange the seating patterns and to adjust the size of the group(s) in order to meet the needs of the objective. The kind of discussion employed may be selected specifically to match the teacher's objective for the lesson. Indeed, more than one kind of discussion technique may be used in a single lesson. With thoughtful guidance and instruction, students can be trained in the art of effective discussion, a skill they will apply for the rest of their lives.

The nature and type of speaking opportunities from kindergarten through grade twelve are almost endless. While there can be no definitive list because teachers will continue to create and invent new approaches, the following list maysimply be regarded as a sample to build upon. The point being, in order for children of all grades to improve their speaking ability, we must put them into meaningful situations where they have to use their speech in a worthwhile way.

Sample of Opportunities for Speech

"Read" aloud from wordless books

"Picture of the Day"

"Quote of the Day"

Walks, Field Trips

Set up a grocery store, lost and found, etc.

Pantomime

Puppets (popsicle sticks to hand puppets)

Charades

Finger plays

Use tape recorders

Have a party, play, demonstration: students greet guest, make introductions, etc.

Planning and conducting interviews

Demonstration speeches

Biography speeches

Personal experiences

Opinions

Four types of discussions

Panel discussions

Round-table discussions

Brain-storming sessions

Tell: jokes, riddles, limiricks, original stories.

Read aloud: class stories, favorite poems, favorite stories or passages. (use musical accompaniment)

Choral Reading: use selection with definite rhythms, poems with refrains, line-a-child, sequential poems (add music, pantomime, costume, scenery)

Drama: act out stories and other literary forms,(improvise action and/or dialogue in common situations) collect unusual props for creating stories and/or pantomines, apply dramatizations to all areas of the curriculum.

LISTENING

Some say that owls are wise
Because they keep so quiet.
Could most of us fare better
On an expert listening diet?

Listening is a much more complex process then the dictionary definition of "paying attention to sound." The complexities increase when meaning is attached to the sound. Like reading, it is a skill which includes understanding, interpreting, analyzing, evaluating, and applying that which is processed through the act of listening. One can readily see the difficulty of defining this skill when trying to explain when the act of listening stops and thinking takes over, for the two appear to be occurring simultaneously.

Since it is not the intent of this curriculum to resolve the varied interpretations in the literature of what listening is, the meaning of listening will be simply stated as "That which happens when spoken language is converted to meaning in the mind."

Listening is our primary communication activity. Some studies show that 80% of our waking day is spent communicating, and 45% of that time is spent listening. In schools, students spend 60% - 70% of their classroom time engaged in listening.

Of the four basic communication skills, listening is the first skill we humans learn. Speaking is second,followed by reading and writing. While listening and speaking are the most frequently used communication skills, 45% and 30% respectively, they are also the skills which are formally taught the least often.

Ten keys to effective listening which may be used as a positive guideline to better listening is taken from Your Personal Listening Profile published by the Sperry Corporation.

10 KEYS TO EFFECTIVE LISTENING

(1) *Find areas of interest*
(2) *Judge content, not delivery*
(3) *Hold your fire*
(4) *Listen for ideas*
(5) *Be flexible*
(6) *Work at listening*
(7) *Resist distractions*
(8) *Exercise your mind*
(9) *Keep your mind open*
(10) *Capitalize on fact, thought is faster then speech*

Perhaps at the core of developing proficiency in listening, the teacher may find implications for instruction by focusing on the following: hearing and discriminating sound, paying attention, and concentrating.

Hearing and discriminating sound are high priority skills in the primary years. However, all teachers must be aware that the slurring pattern common to American speech requires that the teacher be especially aware of his/her own speech in the classroom. Not all children learn how to discriminate sound by the end of third grade and will encounter problems if additional care and instruction are not taken in the intermediate years.

Paying attention is treated separately from concentrating because one is a requirement for the other. Paying attention is a learned behavior which is difficult to teach to some children because they enter kindergarten with a pattern of behavior rooted in poor attention habits which have been reenforced during the previous four years. Not only do the early primary teachers have enormous responsibility in this area, but so do all teachers. All, however, must continue to recall the principles of "Begin instruction only when you have the attention of all students," "Begin speaking only when all the students have stopped talking," "Be sure you have something to say when you have called the class to attention," "Require students to not only pay attention when the teacher speaks, but also when a fellow classmate is speaking," etc.

Concentration is a skill which can be learned. Students must be taught what they should and should not do in order to improve their concentration. They also must be aware of the fact that they are being taught how to concentrate. Blocking out distractions and thinking about what is being heard are two ways to improve concentration.

Once, a teacher while telling the class a story proceeded to cut his tie in half. Naturally, the class (2nd graders)were aghast and never heard a word the teacher said! This was used as a motivating device by the teacher to introduce the idea that they were going to learn how to concentrate that year. Instruction was planned throughout the year where in a variety of listening situations the teacher gradually introduced more and more distractions and each time tested the students on what they remembered based upon their concentration. By the end of the year the students could concentrate on what someone was saying while the radio was playing, a sound film was running, a cassette tape was on, and P.A. announcements interrupted the planned cacophony.

In addition, the teacher instructed the class in ways to concentrate and to mentally process what they were hearing in order to strengthen the degree of concentration. For example, children may be taught to maintain eye-contact with the speaker, to establish a purpose for the listening, to use mental images, to identify focus words or signal words, to find the organizational skeleton, and to predict meanings of unknown words.

The above example is used to illustrate that one can learn how to pay attention and to concentrate if there is a planned approach to this objective.

HANDWRITING

INTRODUCTION

The major goal of handwriting instruction is to enable the student to acquire the ability to write legibly with speed and ease in order to accommodate individual writing needs.

It is frequently more difficult to correct a learned behavior that is incorrect or improper than it is to teach the correct behavior in the first place. Therefore, teaching correct beginnings in handwriting instruction cannot be stressed enough.

There may be many improper handwriting behaviors that children have learned prior to their entering school. This will make the task more difficult for the teacher because it means that the child must be observed during any activity related to handwriting. When the improper behavior is observed, the teacher must provide the appropriate correction.

Teachers must also be sensitive to what these activities are that relate to handwriting. For example, a child holding a paint brush improperly or one who is having difficulty with laterality, may also be the child who struggles with handwriting.

PROGRAM DESIGN

The general design of the handwriting program includes teaching children how to sit properly for handwriting activities. This requires children to sit with their feet touching the floor, the body leaning slightly forward, and the chair pushed back slightly from the desk top. If the edge of the desk is touching the student, the student is sitting too close to the desk.

In addition, the dominant hand may be well established for most students, and that is the hand that they should use in handwriting. However, if the dominance has not been established, one can observe which hand the child uses most frequently. The child may be asked to color something, specifying that the right hand be used. If the child has a tendency to left-handedness, he/she will probably shift the crayon to the left hand. Right-handed students should always use their right hand, and left handed students should always use their left hand.

From the moment a writing instrument is placed into the hands of a child, whether it is a pencil or a crayon, the proper way to hold the instrument must be taught. This means the teacher must constantly monitor this and supply the corrective feedback each time it is needed. For those children who have difficulty in acquiring this skill, a triangular piece of plastic which may be added to the pencil can help the child establish the correct habit. These plastic triangles can slide up the pencil as it is sharpened and prohibit the child from clasping the pencil incorrectly.

Many elementary children take great pride in exhibiting a one and a half inch stub of a pencil which they use. It may be an amusing thing for a child to have, but is should never be allowed to be used for any handwriting activity. The teacher must see that every child writes with a pencil that extends beyond the large knuckle on the child's hand.

When learning manuscript, the position of the paper should be square with the desk for right-handed children and turned slightly clockwise for left-handers. For cursive writing, the paper should be slightly counter-clockwise for the right-hander and clock-wise for the left hander. For both writers, the free hand rests lightly at the top corner opposite the writing hand to hold the paper in place or more it in any direction.

Directionality and sequence are two important concepts that children must master in order to progress comfortably in learning handwriting skills. The counter-clockwise motion is used most frequently in learning letters and may be taught in a variety of ways to reinforce the pattern. The teacher may require that pictures or answers in workbooks be circled in this direction as additional practice and reinforcement.

Kindergarten is a time for the child to engage in many experiences which will aid in the development of gross and fine motor control and coordination. It is also the grade where manuscript, upper and lower case, is taught.

Cursive writing is generally first taught at the start of third grade. However, if some students are ready to begin cursive earlier, the teacher may do so. A guide such as this cannot take the place of professional judgment when

determining an individual's needs. This can only be done by the assessment of the teacher, who is in the best position to judge if a child is ready to go on to cursive writing.

It is important to remember, however, that manuscript writing needs to be reinforced even when cursive writing takes over. Also, even though cursive may be taught in grade three, the upper grade teachers will have to reinforce it and in many instances in fourth grade, reteach the letter formation.

Regardless of whether one is discussing manuscript or cursive one of the most valuable things a teacher can do is to give the child many opportunities to use these new writing skills.

LANGUAGE ARTS K-12

CURRICULUM OBJECTIVES

LITERATURE

GRADE

I. Understanding Literature

A. Interpretation
The student ...

1. ... is able to read a literary text literally (i.e., know what, where, who, and plot)..... 1
2. ... is able to use printing conventions such as quotation marks, capitalization, bold face, spacing, and italics in interpreting literary works..... 3
3. ... is able to distinguish between fiction and non-fiction works..... 3
4. ... is able to classify a literary work by genre..... 3
5. ... is able to comprehend a line-by-line literal reading of poetry..... 4
6. ... is able to identify ethnic and cultural traits in stories of people from foreign countries and other societies..... 4
7. ... knows that works such as historical novels and occasional poems contain both fiction and nonfiction..... 6
8. ... is able to interpret the writer's handling of time in a literary text..... 7
9. ... is able to analyze a character through what he says and does, what other characters say about him, how they interact with him, and what the narrator tells the reader about him..... 7
10. ... knows that role stereotypes can be found in literature..... 7
11. ... is able to identify the items that are compared in a metaphor or simile, interpret the meaning resulting from this comparison, and discover the relationship of this meaning to a larger context..... 7
12. ... knows what personification is and that it gives meaning and drama to a text..... 7
13. ... is able to identify the theme of a literary work..... 7
14. ... knows that the experiences and background of an author contribute to the theme of his works..... 7

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

15. ... knows that people of various cultures often express identical emotions and universal concerns in their literature..... 7

16. ... is able to relate the author's use of suspense and foreshadowing in creating tension that contributes to the reader's interest..... 8

17. ... is able to analyze the moral, social, and intellectual development of a character and his or her contributions to the thematic structure of a literary work..... 8

18. ... is able to recognize the narrative role of the writer (point of view) and how it affects the tone and the reader's interpretation of the writing..... 8

19. ... is able to support through the text the author's attitude toward the subject of the work..... 8

20. ... knows that a literary work may be significant for a number of reasons--social, historical, economic, religious, philosophic, political..... 8

21. ... knows that achieving the American dream is a common literary theme..... 8

22. ... is able to analyze the rising action, climax, and resolution of the main plot and the relationships of the subplots to the main plot..... 9

23. ... is able to analyze the central conflicts in a literary text in order to understand how they affect action and character development..... 9

24. ... is able to analyze a literary work (i.e., describe its parts and their relationships)..... 9

25. ... is able to relate a hyperbole to its serious or comic effect..... 9

26. ... is able to analyze the manner in which a theme of a literary text is developed by characterization, action, setting, and point of view..... 9

27. ... is able to trace similar themes through different literary texts..... 9

28. ... is able to analyze the mood of a literary text..... 9

29. ... is able to evaluate the worth and effectiveness of a literary text on the basis of any of the following elements: genre, literary conventions, and devices, plausibility, potential for meaningful interpretation, moral stance, relationship to a literary tradition, writer's intention, emotional effect, etc..... 9

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

30. ... knows universal patterns are reflections of conditions such as death-rebirth,heaven-hell, the quest, unrequited love..... 9

31. ... is able to classify works of literature as they relate to romantic, tragic, satiric, and comic narrative structure. 12

B. Values and Themes in Literature
The student ...

1. ... knows that literature reflects conflicts based upon differences in age, attitude, and value..... 7

2. ... knows that the tragic and the comic often coexist in human experience and that their co-existence is often found in literary works..... 7

3. ... knows that a theme is the main idea expressed in a literary work..... 7

4. ... knows that literature reflects the human condition..... 7

5. ... knows that the types and degrees of love portrayed in literature have a vast range (e.g., love of brother, love of parent, love of child, love of friend, love of fellow man, love between man and woman)..... 8

6. ... knows that literature can influence the reader to perceive a situation in a number of ways (e.g., humorous, absurd, futile, tragic, and as demanding or denying action). 9

C. Oral and Written Origins of Literature
The student ...

1. ... know that literature originated in the oral form..... 7

2. ... knows that most groups of people (tribes, nations, cultures, subcultures) have an oral (and often a written) tradition that is unique to them..... 7

3. ...knows that much of early literature first became formalized orally by bards, minstrels, and story tellers and only later was written down (e.g., myths, ballads, epics)..... 7

4. ... knows that oral literature evolved into written literature..... 7

5. ... knows that despite the characteristic oral tradition of particular groups, all oral tradition shares common thematic characteristics..... 7

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

D. Movements and Traditions of Literature
The student ...

1. ... knows that Blacks have been making important contributions to American literature for well over one hundred years..... 4
2. ... knows that the Greeks contributed many literary forms to literature..... 7
3. ... knows that American colonial writers focused upon religious ideas and upon the rigors of settling the New World..... 11
4. ... knows that American literature and art were essentially branches of English literature and art until near the middle of the nineteenth century..... 11
5. ... knows that much of American literature has dealt with the American experience (i.e., democracy in a raw, bountiful land)..... 11
6. ... knows that the revival of classical literature, diffused by the technology of printing, contributed to the new spirit of the Renaissance..... 12
7. ... knows that Renaissance literature reflected the humanistic interest in individualism, worldliness, and man's diverse potentiality..... 12

E. Major Literary Conventions
The student ...

1. ... knows that a book title may function to suggest or to direct toward a topic, main idea, or theme, to arouse the reader's curiosity, to establish mood, or to give emphasis..... 4
2. ... knows that conflict is the struggle that take place between two opposing forces..... 7
3. ... knows that conflict between individuals, ideas, and groups motivate action that then contributes to the plot of a literarry text..... 7
4. ... knows that incongruities of character, action, and situation are possible sources of humor..... 7
5. ... knows that literature is one of the arts, that it is a re-creation in words (comparable to re-creations in paint, stone, and sound) of what it is to be human..... 7

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

6. ... knows the terminology needed to analyze novels and short stories: plot, character, theme, setting, tone, atmosphere, point of view, fiction, nonfiction, allusion, symbol, etc..... 7

7. ... knows the meaning of the terminology needed to analyze and discuss plot development--initial incident, exposition, rising action, conflicts, climax, anti-climax, falling action, catastrophe (denouement), foreshadowing, suspense, archetypal experience, etc..... 7

8. ... knows the meaning of the terminology needed to analyze and discuss point of view: first person, third person, omniscient, etc..... 7

9. ... knows that dramatic irony describes a situation in which a character expects the opposite of what the audience and other characters know has happened or will happen..... 7

10. ... knows that tragedy deals with human failure and weakness, social and personal disintegration, and death..... 7

11. ... knows that the comic narrative looks toward a better world and life, a happy integration of people and society..... 7

12. ... knows that the protagonist (hero) is the chief character in a work and that his opponent is called the antagonist..... 10

13. ... knows that satire attempts to diminish or ridicule human institutions or weaknesses, often in an effort to bring about a change in the condition satirized..... 10

14. ... knows that satiric narrative attacks the foolishness of the world with the purpose of improvement of society.. 10

15. ... knows the terminology used to analyze and discuss character: archetypes, motivation, protagonist, antagonist, conflict, flat character, round character, dialogue character foil, empathy etc..... 11

16. ... knows that parody mimics a writer's language and style and often treats a serious subject in a light manner..... 12

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

17. ... knows that the purpose of a character foil is to set off or enhance the protagonist by contrast..... 12

18. ... knows that the romance narrative deals with a world of innocence and peace..... 12

II. Kinds of Literature

A. Folk Literature
The student ...

1. ... knows a variety of the most famous folk tales: (e.g., Cinderella, Beauty and the Beast, Sleeping Beauty, etc.,)..... 4

2. ... knows that folklore is the oral transmission of art forms (e.g., literature, music, crafts)..... 7

3. ... knows that folk literature often portrays stereotyped characters..... 7

4. ... knows that the folk hero was a superhero who usually exemplified traits valued by the society..... 7

5. ... knows that similar folk tales were invented at different times and places by different peoples because people face many of the same challenges..... 7

B. Myths
The student ...

1. ... knows that myths are usually concerned with the activities of gods and superheroes..... 3

2. ... knows the major myths of ancient Greece (e.g., Prometheus, Theseus, Jason, the gods)..... 4

3. ... knows that myths originated as early man's attempt to explain or understand man, nature, and the universe.... 7

4. ... knows that a myth is not a specific literary work but a tale told to the members of a tribe, race, or nation..... 7

C. Fables and Parables
The student ...

1. ... knows that animals frequently take on human characteristics and reflect the human condition. (e.g., Aesop's fables)..... 4

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

2. ... knows that fables are a part of American literature (e.g., Thurber, Sandburg, Lear)..... 7

3. ... knows that parables and fables demonstrate a moral truth..... 7

4. ... knows that a fable is similar in purpose to a parable, but it is usually much shorter..... 7

D. Legends and Tall Tales
The student ...

1. ... knows that the tall tale builds upon the exploits of a hero through exaggeration of his size, endurance, actions, speech, and importance..... 4

2. ... knows that a legend (e.g., KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE) is a story or collection of stories handed down through oral tradition and popularly regarded as history..... 5

3. ... knows that legends frequently serve to account for geographic physical phenomena..... 7

E. Short Stories
The student ...

1. ... knows that the short story deals with a wide variety of plots, characters, and themes..... 7

2. ... knows that short stories deal with characters and plot in a concise manner..... 7

3. ... knows that the short story deals with economy of language, details, characterization, and setting..... 7

4. ... knows that the short story generally has one story line..... 7

5. ... knows that in contrast to a novel, the length of a short story restricts the number of conflicts, themes, and fully developed characters, and generally the time span portrayed..... 7

F. The Novel
1. Types
The student ...

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

a. ... knows that novels are classified as historical, regional, sociological, mystery, science fiction, utopian, etc..... 9

b. ... knows that the regional novel and short story emphasize the manner in which character and action are affected by the language, customs, values, and landscape of a particular locality..... 9

c. ... knows that sociological novels emphasize the influence of economic and social conditions on character and action and often make a plea for reform..... 11

d. ... knows that the historical novel utilizes events, people, and settings from history and intertwines these elements with fictional material to achieve the desired effects..... 11

2. Conventions
The student ...

a. ... knows that foreshadowing is the use of hints in a narrative to suggest action that is to come..... 7

b. ... knows that the conventions, language, and meaning of a novel unite to contribute to the total effect..... 9

c. ... knows the methods by which characterization is accomplished: the character's name, appearance, thought, speech, actions, and the author's attitude toward the character..... 9

d. ... knows that in dealing with time in a novel a writer may employ: (1) a straightforward narrative with passage of time indicated by transitional devices such as "two weeks later" or "the next morning," (2) flashbacks signaled by various transitional devices, (3) stream-of-consciousness in which literary time approximates "real" time, (4) multiple narrators, each narrator covering the same time period from his point of view..... 9

G. Drama
1. History
The student ...

a. ... knows the characteristic physical elements (stage, lighting, costume, etc.,) of the ancient, Elizabethan, and modern theatre..... 10

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

b. ... knows the major conventions of the Elizabethan theatre such as the thrust stage; appearance of ghosts, spirits; second level balcony, etc..... 10

c. ... knows that Shakespeare's historical plays are dramatic renderings of historical events such as those reported in the chronicles of English and Scotland..... 10

d. ... knows that it is believed that drama began as religious ritual and that many dramas still retain some of these primitive vestiges (e.g., use of masks, ritual movements, choral chanting)..... 12

e. ... knows that miracle and morality plays were types of medieval verse drama dealing with the progression of man from creation to the last judgment and utilizing Biblical themes..... 12

2. Definition
The student ...

a. ... knows the characteristics of drama which distinguish it from other genre..... 7

b. ... knows the various aspects of drama: playwriting, directing, design, etc..... 7

c. ... knows that the author's thought (theme) is evidenced in the plotting, characterization, language, and use of symbols..... 7

d. ... knows that plot is the scheme of action which includes the selection, arrangement, and progression of events from the beginning to the end of a play..... 7

e. ... knows that a plot is a series of events that tell a story..... 7

f. ... knows that the theme, or main thought of a play, is shown through the action of the story..... 7

3. Type
The student ...

a. ... knows that a tragedy results in an unhappy end (disaster, death, disorder) following the unsuccessful moral struggle of the hero..... 9

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

b. ... knows that modern tragedy frequently deals with common people in contrast to the emphasis in earlier tragedy upon men of power and position..... 10

c. ... knows that comedy achieves a happy end or solution of a problem that has frustrated, embarrassed, or distressed the characters..... 10

d. ... knows that drama is traditionally classified into tragedy and comedy, but that the nineteenth century added the problem play--a mixture of comic and tragic elements, usually dealing with social problems..... 12

4. Conventions
The student ...

a. ... knows that a scene is a subdivision of an act, and that each scene consists of a unit of action in which there is no change of place or break in the continuity of time..... 7

b. ... knows that a character in a play is revealed by: (1) what others say, (2) what he says, (3) what he does, (4) his appearance..... 7

c. ... knows features and uses of different types of dialogue: e.g., conversation, soliloquy..... 7

d. ... knows that a stereo-type is a character type which has become fixed or conventionalized in its representation by repeated duplication (e.g., gruff, kindly old man; clumsy, inarticulate suitor)..... 9

e. ... knows that a soliloquy ("speaking alone") may provide direct communication between character and audience (e.g., stage manager in Our Town) or may describe a character's inner feelings (e.g., Hamlet's "To be or not to be ...")..... 10

f. ... knows common dramatic conventions such as the chorus and masks of Greek tragedy, dialoque in verse, direct address to the audience, the "aside," "deus ex machina," etc..... 12

H. Biographies
The student ...

1. ... knows that a biography is the history of an individual's life..... 6

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

2. ... knows that an auto-biography is written by the subject himself..... 6

3. ... knows that the biographer's point of view toward the subject influences the validity of the work..... 10

4. ... knows the one modern journalistic approach to biography is the "nonfiction novel" (e.g., Capote, Sanchez)..... 12

I. Essays
The student ...

1. ... knows the informal essay is a brief prose work in which the author assumes an equal level of competence with the reader and employs a relaxed, humorous, and often whimsical tone..... 9

2. ... knows the formal essay is a brief prose work in which the author writes as an authority on a subject, presents arguments in an orderly and systematic fashion, and employs a dignified and impersonal tone..... 9

3. ... knows that informal essays may be classified according to the author's purpose: descriptive, humorous, critical, satirical, persuasive, instructive, reflective..... 9

4. ... knows that an informal essay frequently uses the first person pronoun and thus is often autobiographical and anecdotal..... 9

J. Poetry
1. Concepts
The student ...

a. ... knows that all that is known is potential subject matter (theme) for the poet--not only elevated themes but the "everyday" things..... 6

b. ... knows that a poem is unique, possessing a logic of its own and that it must be interpreted on its own terms..... 7

c. ... knows that the poet attempts to stretch language to its limits..... 7

d. ... knows that many poems have at their center irony and paradox..... 12

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

2. Types and Conventions
The student ...

a. ... knows that a stanza is a group of lines forming a unit in a poem..... 3

b. ... can distinguish a limerick from other kinds of poetry..... 4

c. ... knows that a limerick is a nonsense poem of five lines with a metrical foot consisting of two short syllables followed by a long one, or two unaccented syllables followed by an accented one..... 7

d. ... knows that a folk ballad tells a story through dialogue and action, and frequently uses the stanza form, refrain, and stock descriptive phrases... 7

e. ... knows that a folk ballad is a song by an unknown author, handed down orally, and subject to change because each singer is likely to alter the words and tune..... 7

f. ... knows that the literary ballad is written in deliberate imitation of the form and spirit of a folk ballad..... 7

g. ... knows that haiku is a major form of Japanese verse which has seventeen syllables, employs highly evocative allusions, and comparisons, and creates a single image..... 7

h. ... knows that a quatrain is a four lined verse, usually rhymed..... 7

i. ... knows that a couplet is a two lined verse, usually rhymed..... 7

j. ... knows that a lyric is a poem which expresses the poet's emotions or sentiments..... 7

k. ... knows that the narrative is a poem that tells a story and thus has the characteristics of a story..... 7

l. ... knows that the title, vocabulary, structure, literal meaning, and relationship of a poem are used to interpret the author's ideas..... 7

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

m. ... knows that an epic is a long narrative poem about the deeds of a traditional heroic figure..... 9

n. ... knows that a sonnet is a poem of fourteen lines in any of several fixed verse and rhyme schemes, typically in rhymed iambic pentameter, which characteristically expresses a single theme..... 9

o. ... knows that blank verse is unrhymed, iambic pentameter..... 9

p. ... knows that free verse is characterized by much rhythmic variation; new, irregular, or unusual stanzaic forms; and either absence of rhyme or a loose rhyme pattern..... 12

K. Sub-genre
The student ...

1. ... knows that fantasy is characterized by supernatural or unnatural events or characters..... 3

2. ... knows that there is a wide variety of children's literature: fairy tales, fables, myths, epics, ballads, legends, fanciful tales, realistic stories, historical fiction, animal stories, informational books, etc..... 4

3. ... knows that valid scientific principles are often utilized in science fiction writing (e.g., gravity, solar energy, rocket propulsion, computer technology).... 12

4. ... knows that science fiction is often used as a vehicle for social criticism and satire..... 12

5. ... knows that a technique often used in science fiction is to extrapolate plausible future states from existing conditions..... 12

L. Language in Literature

1. Style
The student ...

a. ... knows that a descriptive phrase may describe an action, paint a visual picture, denote a sound or smell..... 4

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

b. ... knows that whenever a character in literature speaks, he or she reveals some or all of the following: (1) historical era, (2) geographic origin, (3) sex and age, (4) education, (5) socio-economic status, (6) values..... 6

c. ... knows that a writer utilizes word connotation in order to give emotional depth and richness to the writing..... 7

d. ... knows that style, like usage, depends upon time (literary era), writer's purpose (serious, humorous), and audience (sophisticated, mass)..... 7

e. ... knows that style is the characteristic use of language by a writer..... 7

f. ... knows that formal language is characterized by complete sentences, longer and more complex sentences, academic or technical vocabulary, and a serious tone..... 7

g. ... knows that informal language is characterized by sentence fragments, shorter sentences, slang and colloquial expressions, and a conversational tone..... 7

2. Figurative Language
The student ...

a. ... knows that a simile is a comparison between two dissimilar things using <u>like</u> or <u>as</u>..... 4

b. ... knows that figurative language is nonliteral..... 6

c. ... knows that figurative speech is found in all verbal structures, spoken and written..... 6

d. ... knows that a writer "invents" figurative language because the existing language cannot convey the full meaning or insight (e.g., "Listen to the worm")..... 6

e. ... knows that writers attempt to create fresh and unique figures of speech that overcome the cliches of figurative language in common usage..... 6

f. ... knows that the following are the major types of figurative language: metaphor, simile, personification, hyperbole, apostrophe..... 7

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

g. ... knows that metaphor and simile-- the two most common forms of figurative language-- involve a comparison of two basically dissimilar things that share a single characteristic..... 7

h. ... knows that a methaphor is an implied comparison, rather then one distinctly stated..... 7

i. ... knows that an apostrophe is a figure of speech in which a silent person is addressed or in which a thing or idea is addressed as if it could understand..... 7

j. ... knows that an epigram is a terse, pointed statement which ends with a surprising or witty turn of thought..... 7

k. ... knows that a pun is a play on words..... 7

l. ... knows that a hyperbole is an extreme exaggeration of fact--"Her eyes opened wide as saucers"..... 7

m. ... knows that personification is the giving of human qualities to a nonhuman thing..... 7

n. ... knows that tone is the writer's attitude toward his subject and audience..... 7

o. ... knows that tone is a varied as the different attitudes possible for any human being--such as ironic, serious, objective, alienated, solemn, sportive, satirical, tragic, and sentimental..... 7

p. ... knows that irony is a mode of speech in which the intended meaning is opposite to that which is literally expressed..... 8

q. ... knows that irony varies in degree from lighthearted to vicious..... 10

r. ... knows that synecdoche names an important part to signify the whole--"All hands on deck"..... 10

3. Setting
The student

a. ... knows that setting is time and place -- time in history, season of the year, geographic place, particular circumstances of the environment (an old home), and the cultural milieu..... 3

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Literature (Cont.) GRADE

b. ... knows that the cultural milieu--a more demanding and sophisticated aspect of setting--includes the ethos, mores, customs, and life styles of the time and place..... 12

4. Mood
The student ...

a. ... knows that mood is the generalized feeling which the setting, tone, and action evoke from the reader..... 6

b. ... knows ways in which an author creates mood: description of setting and characters, use of dialogue, creation of reader expectation, etc..... 7

5. Point of View
The student ...

a. ... knows that the narrator (implied author) may or may not be a character in the literary work..... 7

b. ... knows if the narrator is not a character the point of view is third person or third person omniscient..... 7

c. ... knows that if the narrator is a character, then the point of view is the first person..... 7

d. ... undertands that the point of view chosen by an author has certain implications: (1) if the narrator is a character, then the reader knows only what the character knows; (2) conversely, a first person narrator gives the reader an immediate access to the narrator's mind; (3) the narrator creates the tone of a literary work and bias..... 12

6. Sound
The student ...

a. ... knows the relationship between "sound" (alliteration, rhythm, onomatopoeia) and "sense" (meaning) in poetry..... 7

b. ... knows the following characteristics of sound: intonation, stress, pitch, pause, rhyme, rhythm, onomatopoeia, and alliteration..... 7

c. ... knows that rhymed poetry has a regular pattern of sound repetition (e.g., abab, aabb)..... 7

Literature (Cont.) GRADE

d. ... knows that alliteration is the repetition of the same initial consonant sounds in close succession to create an effect, to gain attention, or to bind phrases together..... 7

e. ... knows that onomatopoeia is the use of a word, the sound of which imitates its referent--the "buzz" of bees, the "moo" of cows..... 9

f. ... is able to use the following terms to classify a poem according to foot, the combination of stressed and unstressed syllables which constitutes the recurrent rhythmic unit of a line: (1) iambic-- an unstressed followed by a stressed syllable; (2) trochaic-- a stressed followed by an unstressed syllable; (3) dactylic-- a stressed followed by two unstressed syllables; (4) spondaic--two successive stressed syllables..... 10

g. ... is able to use the following terms to analyze a poem's meter; (1) monometer-- one foot; (2) dimeter --two feet; (3) trimeter--three feet; (4) tetrameter --four feet; (5) pentameter--five feet; (6) hexameter --six feet; (7) heptameter--seven feet; (8) octameter --eight feet..... 10

7. Symbols, Imagery, Allusions
The student ...

a. ... knows that a symbol is any person, place, or thing which has meaning in itself but which is made to represent or stand for something else as well..... 7

b. ... knows that poets and writers use many meanings associated with universal symbols (e.g., the sea, the moon, the sun, and other natural objects and phenomena that are experienced by all men during all times)..... 7

c. ... knows that imagery in writing is the use of words that appeal to any one or combination of the following senses: sight, hearing, touch, smell, taste, and the kinesthetic sense..... 10

d. ... knows that a literary work often contains a dominant symbol which contributes to the meaning, unity, and structure of the work..... 11

Literature (Cont.) GRADE

e. ... knows that an allusion is a brief reference to a person, place, thing, or event that is familiar to most people, thereby, conveying, a great deal of meaning..... 11

f. ... knows that Biblical allusions are frequently encountered in Western literature..... 11

g. ... knows that allusions to mythical characters, situations, or events, are frequently encountered in Western literature..... 12

h. ... knows that a writer may use a pattern of images throughout a work, thus contributing to the overall meaning (e.g., the "clothes" images in MACBETH)..... 12

i. ... knows that writers frequently allude to widely known characters, situations, or events found in the words of influential writers such as Dante, Shakespeare, and Chaucer..... 12

LANGUAGE ARTS K-12
CURRICULUM OBJECTIVES

LANGUAGE — GRADE

I. Communication
The student ...

A. ... knows that a symbol may be a sound, word or phrase, an object, or behavior..... 1

B. ... knows that in the broadest sense communication includes spoken and written language, non-verbal behavior, attitudes and uses of space and time, the arts, etc..... 3

C. ... knows ways in which language is used to influence people. (e.g., advertising, governments, salesmanship)..... 4

D. ... knows that language can influence individuals and groups..... 5

E. ... knows that a symbol always represents a concept (or idea) and is not the same as the "thing" it symbolizes..... 7

F. ... knows that the thing or idea referred to is the referent..... 7

G. ... knows that concrete words are symbols for things that can be perceived directly by the senses..... 7

H. ... knows that abstract words are symbols for things that cannot be perceived directly by the senses..... 7

I. ... knows that semantics is the study of meaning..... 8

J. ... knows that propaganda is a means of persuasion..... 9

K. ... knows that the devices used by propagandists may be employed for deliberate misuse of language and deliberate distortion of logic..... 9

L. ... knows that reasoning devices used by the propagandist include the following:
testimonial
name calling
card stacking
plain folks
bandwagon
transfer
ascribing the wrong cause to an effect
straw man
generalizing from insufficient evidence..... 9

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Language (Cont.) GRADE

M. ... knows that all words have both denotative and connotative meanings..... 10

N. ... knows that language reflects a culture's interest, values, and activities..... 10

II. Language Variety
The student ...

A. ... knows the various meanings of the terms colloquialism, slang, and idiom..... 7

B. ... knows that the appropriateness of formal and informal language depends upon the situation..... 8

C. ... knows that language is a collection of dialects which differ in vocabulary, grammar, and pronunciation..... 8

D. ... knows that words are often borrowed from other languages..... 8

E. ... knows that jargon is the dialect of a profession, occupation, hobby, sports group, etc..... 9

F. ... knows that much slang originated as jargon in such vocations as trucking, music, and the armed services, and then expanded to a more general use..... 9

G. ... knows that words have been and are being formed in many ways:

1. blending - smog from smoke and fog..... 8
2. affixes - pernatal, truism..... 8
3. onomatopoeia - hiss, giggle..... 8
4. clipping - phone from telephone..... 10
5. initials - radar from radio, direction,and ranging..... 10
6. back formation - edit from editor..... 10
7. original creation - kodak and jeep..... 10

LANGUAGE ARTS K-12 CURRICULUM GUIDE

COMPOSITION — GRADE

I. Sentences
The student ...

A. ... is able to write a simple declarative sentence..... 1

B. ... is able to write a simple interrogative sentence..... 1

C. ... is able to write a simple exclamatory sentence..... 1

D. ... is able to write a simple imperative sentence..... 4

E. ... is able to write a simple compound sentence..... 4

F. ... is able to write a simple complex sentence..... 8

G. ... is able to write a simple compound-complex sentence..... 9

II. Paragraphs
The student ...

A. ... is able to write a simple message. (e.g., greeting cards, informal notes, telegrams, etc.)..... 1

B. ... is able to write a related series of sentences in a paragraph dealing with one idea..... 1

C. ... is able to express ideas in simple forms of verse (e.g., haiku, a couplet, a quatrain, a limerick, etc.)..... 2

D. ... is able to write a paragraph using a topic sentence which is supported and developed by the other sentences in the paragraph..... 3

E. ... is able to write a narrative account..... 3

F. ... is able to write a descriptive paragraph..... 3

G. ... is able to write and use a tentative outline as a guide for writing..... 4

H. ... is able to organize materials in a logical sequence as determined by the subject, purpose, and audience..... 4

I. ... is able to write a summary paragraph of appropriate length for some literary work: eg. newspaper or magazine, short story, book chapter, etc..... 4

J. ... is able to write a descriptive paragraph using:

1. colorful adjectives, adverbs, and specific verbs..... 5
2. similes and metaphors..... 5

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Composition (Cont.) GRADE

K. ... is able to write an opinion paragraph..... 5

L. ... is able to write an expository paragraph..... 5

M. ... is able to use transitional devices, eg. using words and phrases such as "therefore," "however," and "on the other hand."..... 7

N. ... is able to write a persuasive paragraph..... 8

1. Present ideas and arguments with authority..... 9
2. Present ideas and arguments in a dignified and impersonal tone.. 9

O. ... is able to write a process paper detailing the steps in a process..... 9

P. ... is able to select a subject, narrow it to a topic, and expand it to a theme statement..... 9

Q. ... is able to support the theme statement with relevant fact and data..... 9

R. ... is able to write a persuasive paragraph to newspapers, business, etc..... 10

III. Paragraph Development
The student ...

A. ... is able to develop a paragraph using time order..... 3

B. ... is able to develop a paragraph using simple listing..... 4

C. ... is able to develop a paragraph using details and examples..... 7

D. ... is able to develop a paragraph using transitional (or connective) words..... 7

E. ... is able to develop a paragraph using comparison and contrast.... 8

F. ... is able to develop a paragraph using cause and effect..... 9

G. ... is able to write an expository essay three to five paragraphs in length, having an introduction, body, and conclusion..... 9

IV. Letter Writing

A. Social correspondence
The student ...

1. ... is able to write social letters using heading, greeting, body, closing, and signature..... 2

Composition (Cont.) GRADE

2. ... is able to address an envelope correctly..... 2

B. Business Correspondence
The student ...

1. ... is able to write a business letter using heading, inside address, salutation, body, closing, and signature..... 5

2. ... is able to write a variety of business letters that are concise and courteous..... 7

3. ... is able to address a business envelope correctly..... 7

V. Reports
The student ...

A. ... is able to proofread to correct spelling, grammar, syntax, form, and sentence construction..... 3

B. ... is able to take notes from written material..... 4

C. ... is able to collect and organize necessary data..... 4

Note: This skill is one in which the early instruction must be highly structured. Students are not expected to do this independently or without specific guidelines. See appendix for samples. As the student progresses through the grades, it can be expected that this skill will be used with greater independence.

D. ... is able to write an outline prior to writing the report..... 4

E. ... is able to write a report on a given topic using one source..... 4

F. ... is able to write a report that is clear, logical, and accurate... 4

G. ... is able to write a brief report on a given topic using more than one source..... 5

H. ... is able to use appropriate bibliographical form for sources used..... 5

I. ... is able to acknowledge quoted or borrowed ideas with the proper use of quotation marks..... 9

J. ... is able to take notes from lectures or oral reports..... 9

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Composition (Cont.) GRADE

K. ... is able to write a research paper which includes:

1. Title page..... 10
2. Introductory statement that explains and limits the topic..... 10
3. Relevant facts on the topic..... 10
4. Logical presentation..... 10
5. Conclusions drawn as a result of research..... 10
6. Documentation with footnotes..... 10
7. Complete bibliography..... 10
8. Use of conventions of footnoteing appropriately..... 10

VI. Other Writing
The student ...

A. ... is able to write dialogue..... 3

B. ... is able to write a book report..... 4

C. ... is able to write a news article..... 5

D. ... is able to fill out forms related to personal business: eg. job applications, resumes, etc..... 10

LANGUAGE ARTS K-12 CURRICULUM GUIDE

GRAMMAR — GRADE

I. Parts of Speech

Note: While students in grades one and two are taught the concept of words that name or show action, etc., it is not until grade three that students are taught to use the grammatical terminology.

A. Parts of Speech
The student ...

1. ... is able to name, recognize, and use the parts of speech:

a. Noun..... 3
b. Verb..... 3
c. Adjective..... 3
d. Adverb..... 3
e. Pronoun..... 3
f. Conjunction..... 4
g. Preposition..... 6
h. Interjection..... 6

2. ... knows that parts of speech may be defined by their function and/or location in a sentence..... 4

B. Verbs
The student ...

1. ... recognizes a verb in a sentence as the word or words used to "assert" or express action, condition, or being (See "Note" under Parts of Speech above)..... 1

2. .. is able to name,recognize and use verbs as:

a. Action (ie. asserted, expressed, physical, mental)..... 3
b. Main and auxiliary verbs..... 3
c. Linking (ie. The fruit looked fresh.)..... 4
d. Transitive or intransitive..... 6

3. ... is able to change verbs according to:

a. Simple tenses..... 2
b. Number..... 3
c. Perfect tenses..... 3
d. Irregular forms..... 4

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Grammar (Cont.) GRADE

4. ... knows the characteristic verb affixes: prefixes-- be-, en-, em-, re-, with-; suffixes-- -ate, -em, ify, -ia..... 7

5. ... is able to name, recognize and use verbals..... 8

C. Nouns
The student ...

1. ... is able to name, recognize, and use nouns by number (plurals) and possessive case (possessives)..... 3

2. ... knows that a noun can function in a sentence in a variety of ways:

a. Subject of a verb..... 3
b. Object of a verb (direct object)..... 4
c. Predicte noun..... 4
d. Object of a preposition..... 6
e. Indirect object..... 7
f. An appositive..... 7
g. Direct address..... 7

3. ... knows the characteristic noun suffixes: - age, - acy, - al, - ance, - ence, - ant, - ard, - dom, - er, - or, - ery, - hood, - ion, - tion, - ism, - ity, - ment, - ness, - ship, - ty, - ur..... 6

D. Pronouns
The student ...

1. ... knows that pronouns may be used in place of nouns..... 3

2. ... is able to name, recognize, and use pronouns as:

a. Subjects..... 4
b. Direct objects..... 4
c. Object of a preposition..... 6
d. Indirect objects..... 7
e. Predicate pronoun..... 7

3. ... is able to recognize, and use pronouns appropriately according to:

a. Type (eg. personal, demonstrative, possessive, etc.)..... 4
b. Case, gender, number, person..... 5

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Grammar (Cont.) GRADE

E. Adjectives
The student ...

1. ... knows the meaning and functions of adjectives..... 1
(See "Note" under "Parts of Speech")

2. ... is able to name, recognize, and use adjectives as:

a. Modifiers of nouns..... 3
b. Articles..... 3
c. Predicate adjectives..... 4

3. ... is able to name, recognize, and use the positive,comparative, and superlative degrees of adjectives..... 3

4. ... knows that certain words may be changed to adjectives by adding suffixes such as -ful and -ous..... 3

5. ... knows that proper adjectives are formed from proper nouns-- "English" from "England."..... 5

F. Adverbs
The student ...

1. ... knows the meanings and functions of adverbs..... 4

2. ... is able to recognize adverbs by their endings (eg., - ly).... 4

3. ... is able to name, recognize, and use adverbs as:

a. Modifiers of verbs..... 4
b. Modifiers of adjectives and adverbs..... 7

4. ... is able to name recognize and use the positive, comparative, and superlative degrees of adverbs..... 5

5. ... knows that adverbs can be derived from adjectives (eg., pretty, prettily)..... 5

G. Prepositions
The student ...

1. ... knows that a preposition is used to show the relationship of a noun or pronoun to some other word(s) in a sentence..... 6

2. ... is able to recognize and use prepositional phrases as adjectives and adverbs in a sentence..... 6

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Grammar (Cont.) GRADE

H. Conjuctions
The student ...

1. ... knows conjunctions are connecting words joining words, phrases, and clauses..... 4

2. ... is able to name, recognize and use coordinate conjunctions..... 4

3. ... is able to name, recognize and use subordinate conjunctions..... 7

I. Interjection
The student ...

1. ... knows an interjection is an exclamatory word or phrase..... 6

II. The Sentence
The student ...

A. ... knows that the subject and predicate are the two basic parts of a sentence..... 3

B. ... knows that the simple subject consists of a noun or pronoun..... 3

C. ... knows that the complete subject consists of the simple subject and its modifiers..... 3

D. ... knows the simple predicate consists of a verb or verb phrase..... 3

E. ... knows that the complete predicate consists of the simple predicate and its modifiers..... 3

F. ... is able to name, recognize, and write the following sentence constructions:

1. Simple..... 1
2. Compound..... 4
3. Complex..... 7
4. Compound-complex..... 9

G. ... is able to name, recognize, and use the following verb completers that refer to the subject:

1. Predicate noun..... 4
2. Predicate adjective..... 4
3. Predicate pronoun..... 7

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Grammar (Cont.) GRADE

H. ... is able to name, recognize, and use the following verb completers that receive the action of the verb:

1. Direct object..... 4
2. Indirect object..... 7

I. ... knows the classifications of sentences: declarative, imperative, interrogatory, exclamatory..... 4

J. ... knows a phrase is a group of words..... 6

K. ... knows an appositive is a noun or pronoun that follows another noun and renames it..... 7

L. ... knows that a clause is a group of words containing a subject and predicate..... 7

M. ... knows that a subordinate clause may function as nouns, adjective, or adverbs..... 8

N. ... knows that elliptical clauses omit word or words necessary for complete grammatical construction but not for meaning..... 8

O. ... is able to show agreement between subjects and verbs..... 3

P. ... is able to show agreement between pronouns and antecedents..... 7

Q. ... is able to identify independent clauses..... 7

R. ... is able to identify dependent clauses..... 8

III. Punctuation and Capitalization
The student ...

A. ... uses appropriate capitalization..... 1

B. ... is able to use quotation marks around appropriate titles..... 3

C. ... is able to underline appropriate titles..... 3

D. ... knows that punctuation signals differences in pitch, stress, and juncture..... 4

LANGUAGE ARTS K-12 CURRICULUM GUIDE

Grammar (Cont.)

E. ... is able to use:

		GRADE
1.	Period	1
2.	Question mark	1
3.	Apostrophe (possessives and contractions)	1
4.	Comma	2
5.	Exclamation point	4
6.	Quotation marks	4
7.	Colon	5
8.	Hyphen	7
9.	Semi-colon	7
10.	Dash	9
11.	Parentheses	9
12.	Ellipsis (...)	10

LANGUAGE ARTS K-12
CURRICULUM OBJECTIVES

SPEAKING	GRADE
I. General Speech The student ...	
A. ... speaks articulately	K
B. ... speaks with volume or projection appropriate for the speaking occasion (e.g. one-to-one, class, plays)	K
C. ... speaks with an appropriate rate	K
D. ... is able to talk conversationally	K
E. ... is able to "tell" information about an object or experience	K
F. ... uses pitch, stress, and pause to insure interpretation	1
G. ... is able to speak for a variety of purposes: conversation, storytelling, discussion, reporting, giving directions, explaining, dramatization, dramatics, reading orally	1
II. Oral Reports The student ...	
A. ... is able to plan and give an oral presentation in a sequence meaningful to the listener	4
B. ... is able to avoid disturbing mannerisms while addressing others (e.g. rolling eyes, fidgeting)	4
C. ... is able to use gestures that are natural, appropriate, and effective	4
D. ... knows that every speech has an introduction, body, and conclusion	4
E. ... is able to give an informative speech	6
F. ... is able to give a persuasive speech	7
G. ... is able to establish and maintain eye contact with the audience in order to gain attention and utilize feedback	7
H. ... is able to use speech aids (index cards)	7
I. ... is able to use demonstration materials properly	7
III. Speaking in a Group The student ...	
A. ... is able to restate what others in a group have said	4
B. ... is able to participate in group discussions	7

LANGUAGE ARTS K-12 CURRICULUM OBJECTIVES

Speaking (Cont.)	GRADE
C. ... is able to participate in a panel discussion.....	7
D. ... is able to participate in group activity for specific purposes (e.g. sharing ideas, producing a report, etc.).....	7
E. ... is able to participate in a meeting according to the rules of parliamentary procedure.....	7
F. ... is able to participate in a debate.....	7
IV. Dramatic Speech The student ...	
A. ... is able to use various techniques of dramatic presentation such as puppet shows, fingerplays, etc.....	K
B. ... is able to interpret characters through pantomine, charades, and role playing.....	K
C. ... is able to use special voice techniques effective in storytelling (e.g. impersonation, pitch, role variation).....	2
D. ... is able to engage in creative dramatic play based on stories read or heard.....	2
E. ... is able to use costumes, props, and simple scenery to enhance dramatic effect.....	2
F. ... is able to integrate voice and movement in interpreting character.....	4
V. Oral Interpretation The student ...	
A. ... knows the following:	
1. periods (.) signify stops.....	1
2. commas (,) signify pauses.....	1
3. a dash (-) signifies an abrupt stop.....	4
4. a parenthetical expression is signified by a drop in pitch	4
5. words set off between commas are read like a parenthetical expression.....	4
6. the words of the text are the cues as to what voice expression is used. (e.g. "So I piped with merry cheer." (read with a bright, happy voice); "Dear God! the very houses seem asleep;" (read with quiet emphasis, as suggested by the exclamation point, the address to God, and the meaning that houses are asleep).....	5

LANGUAGE ARTS K-12 CURRICULUM OBJECTIVES

Speaking (Cont.) GRADE

B. ... is able to read a poem aloud using appropriate oral interpretation skills..... 6

C. ... is able to participate in choral speaking..... 6

D. ... knows the steps in preparing a poem for oral reading: analysis of meaning, mood, and rhythm..... 10

E. ... knows the steps in analyzing the thought of a prose selection: (1) reading for general meaning, (2) checking word meaning, (3) checking word grouping, (4) analyzing figures of speech..... 10

F. ... is able to mark copy as an aid to expression (e.g. pauses -/ or //; underlying for emphasis)..... 12

VI. Other Speech Applications
The student ...

A. ... is able to make introductions (e.g. introducing parent to teacher)..... 7

B. ... is able to introduce a speaker..... 7

C. ... is able to give an oral book report..... 4

D. ... is able to participate in interviews for various purposes 7

E. ... is able to give an impromptu speech of short duration.... 7

LANGUAGE ARTS K-12
CURRICULUM OBJECTIVES

HANDWRITING	GRADE
I. Motor Control and Coordination The student will be able to ...	
A. ... trace shapes, numbers, and letters using templates	K
B. ... hold a writing implement correctly (e.g. brush, crayon, pencil, etc.)	K
C. ... assume a proper writing position	K
D. ... demonstrate an understanding of laterality (e.g. left-right, top-bottom, etc.)	K
II. Manuscript The student will be able to ...	
A. ... form upper and lower case letters	K
B. ... form numerals	K
C. ... use the correct size of letters	K
D. ... demonstrate appropriate verticality and slant	K
E. ... form letters with smooth lines	K
F. ... demonstrate proper spacing within words	K
G. ... demonstrate proper spacing between words	1
III. Cursive The student will be able to ...	
A. ... form upper and lower case letters	3
B. ... demonstrate the proper joining of cursive letters	3
C. ... use the correct size of letters	3
D. ... demonstrate proper cursive strokes (over-curves, under-curves, slants) in the formation of letters	3
E. ... demonstrate proper alignment of letters to lines	3
F. ... demonstrate proper spacing within words	3
G. ... demonstrate proper spacing between words	3

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